

Encounter Groups Given To Fill Voids for Students

Have you yourself been puzzled with the question "Just who am I?" Are you simply an individual placed on earth by the Almighty Being from above or one of the many creatures evolved from the great ancestor Uncle Ape?

One could ponder on such a problem for quite a long period of time. A person doesn't change over a period of one moment, one day, one month or one year. This change is gradual in coming. An individual must dig from deep within his inner soul to find his true self, or what is truly me?

Growth and development does not occur as a consequence of trying. Rather, this special type of growth takes place when one is whatever he or she is at any particular time or moment.

The group process is a system that is currently in, so to speak, at this particular time in history. It provides opportunities which encourage personal learning and psychological development in growth seeking persons.

This group process is now an available asset to the UNO campus under the title of The Encounter Group. The Counseling Center, Room 213 of the Administration Building, is currently staffed with seven coun-

selors who are providing "group experiences for many students who are wrestling with the voids, or blank spots which they have identified in themselves."

There is never a problem that can't be solved. Any trouble is welcomed by the Encounter Group, whether it be a past love affair or parental problems at home. Each individual has entered this group with a specific thought in mind, ready and willing to share each thought and experience with the next individual.

Dr. Robert Butler, one of the seven staffed counselors, was asked about the Encounter Group.

"Many of our students on the UNO campus are completely unaware of the counseling services available on campus," he said. "Little spots on the in-circuit television and such are the only means of advertisement the Counseling Center has. They forget what a counselor is for. This is the Encounter Group."

When asked the size and the time devoted to each Group he replied, "The size varies from about 12 to 14 individuals. Each group meets about once a week for a period of approximately 2 hours. The student may choose a group he wishes to

become a member of, although some of the groups are already closed."

Butler went on to say, "The individual, along with his or her group, may choose the length of time to be occupied with each other. This amount of time may vary from a few weeks, to a semester or it may even carry on through an entire year."

"In the group, each member becomes very well acquainted with the next member. A very deep sense of cohesiveness develops and each individual becomes quite supportive of the next."

What type of experience does this group offer? "The group experience typically provides opportunity for participants to experience themselves more fully. This allows a person to reintegrate thoughts and feelings."

By encountering oneself, as well as others, one becomes more aware of how his growth is impeded by avoidance or manipulation. A feeling of trust and mutual understanding and concern ordinarily develops. Group members thus become helpful to each other in the process of self discovery. Level of participation in such a proc-

(Continued on page 2)

Cable TV Topic at UNO Discussion

By Richard H. Burdick

An Omaha Press Club forum held at the UNO Student Center Monday provided those in attendance with an insight to the snow-balling confrontation between cable TV and conventional commercial TV.

The forum's featured speakers were Steve Schoen, franchising director for TeleCommunications, Inc., and Frank Scott, vice president of KLNG radio. UNO's Paul Borge, general manager of Channel 26, acted as moderator.

Borge initiated the forum's discussion by tracing the history of cable TV, otherwise known as Community Antenna Television (CATV), from its birth in 1949 to the present.

Cable TV was originally designed to provide broadcast signals via cable from areas of the country where signals were either weak or nonexistent.

Different Ball Game

But according to Schoen, "Cable TV is not the same old ball game as it was 20 years ago." Schoen said that cable TV in a large metropolitan market can not only improve signal reception, but can provide viewers with increased programming from distant cities as well.

"We believe we can do this without the plethora of the commercialism we're subjected to now," Schoen said.

Schoen also noted other features of CATV such as the arrangement of special channels for "a community's civic, ethnic, and religious needs."

The Federal Communications Commission in a recent ruling decided that cable TV should be required to make available for public access at least one channel in a given area of coverage.

In addition, the FCC requires that CATV share channels with the three major networks and other independent stations, depending upon the size of the area.

Omaha Number 54

The FCC designated three area-size categories. The first category is comprised of the largest 50 markets in the nation. Omaha falls in the second category of 50 markets, ranking 54th.

If TeleCommunications won a voter-approved franchise in Omaha, the FCC would require at least three network channels, two independent channels, one educational channel, and one public access channel.

Schoen estimated that subscribers to cable TV in Omaha would have to pay a nominal installation charge, and a monthly service charge in the neighborhood of \$4.95 to \$5.50.

Thus far, TeleCommunications has been awarded a permit by the Douglas County Board to provide service to unincorporated parts of the county. The Omaha City Council is expected to hold a public hearing on the matter sometime in March.

CATV Loses

Schoen said that "CATV has not been allowed to grow in the major markets," and attributed this in part to city councils that "are not up to the state of the art."

However, Scott suggested that cable TV's past performance

(Continued on Page 2.)

Record Store Due For Opening Today, MBSC 301

By Stan Carter

Feature Editor

The student is truckin' to a local sound shop to purchase a cardboard envelope containing The Skaggs singing Hinky Dinky Heart.

But then he suddenly reaches for his hat to keep it from doing a brim dive because he's sure he's just been scalped . . . and he has.

The record costs almost \$6.

But it's all over now. Scalpism is a thing of the past, for, after a year of Herculean (and perhaps Euclidian) effort, Jim Nelson's record shop is reality!

Legal Hassel Kaput

The record shop got tied down in legal hassles, but now everything's been worked out and (as of press time) it's open today in the former student body presidential estate—MBSC 301B.

The yellow and pinkish bathed office, which has reverberated to the names "Wild" and "Zadina," will now echo such utterances as "Sweet Sweetback's Baadasssss Song," "Iron Butterfly—Live," "Albion Doo? Wah. . . Cat Mother," and "Booker T. and Priscilla."

"If it's on a label, we'll try to get it," optimistized Nelson. "We're going to get into a little bit of everything. We have access to any label . . . this is UNO's big break as I see it."

The record shop will offer lower prices—for instance, a \$5.98 record might be had for as little as \$3.79.

Nelson also plans to hold cof-

fee houses where various groups will perform. He termed the record shop concept "a touch of creativity—more than a record shop. It's a seed. The seed has been planted and what develops will be very beautiful. We're not trying to compete with SPO" by holding the coffee shops, "we just want to do our thing. If it's competition with SPO, that's good for the student."

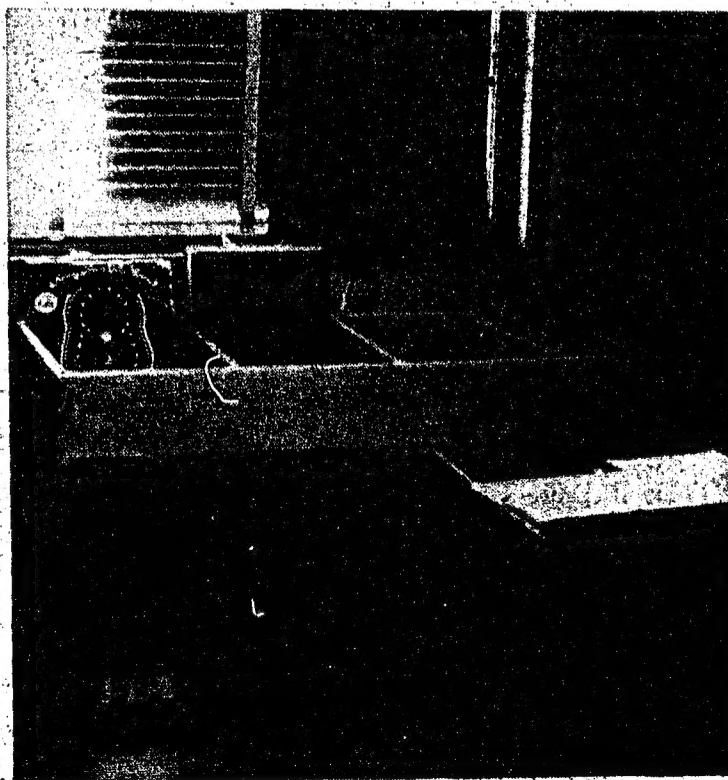
Nelson will order records direct from the sunny, salt-aired coasts. It'll take a week and a half to truck in new records, and "we found a place in New York where we can get (oldie) records . . . in a week." Nelson plans to order a new record "before you know it's out."

In Between Crooks

Due to the limited amount of space, classical and country music will be limited. Because even a student can be a crook in between classes, cassettes probably won't be carried. But if enough people ask for tapes, Nelson has a place he can get them from.

And Nelson also has a place he can get ideas from—he'll be setting-up a board of students "who are heavily musically oriented—when we do order a record, we'll have a large enough selection of people (to know if) it will sell."

Actually, there's not much news in the fact that JIM NELSON IS PLANNING TO OPEN A LOW-PRICE RECORD STORE, but the fact that it's finally open is news. "Already



RECORD SHOP . . . first student enterprise.

people are asking me when it's going to open," said Nelson.

After the record store's first record-breaking week is through, Nelson plans to hold a raffle and give away an album. He also plans to start a music newsletter and a type of club where members will get even bigger reductions on albums.

After five months and a chance to get some of the Kinks out of the business, Nelson plans to zip down to the old bookstore

and lodge in there somewhere. He hopes the record shop will someday, like Spiral Agnew become a "classroom word . . . if you want to know what's happening."

Money From Lovers

Nelson initially got some money from the musical lovers in the Student Senate, and hopes that record sales will make the shop break even. As for the Musicians and Groove Cities of Omaha, Nelson said

"we haven't sprung it on them yet" that they'll be undersold. He expects complaints . . . but he probably won't get any from his customers.

Incidentally, "everybody's a student—everybody learns," so there's room for everybody who loves music in the record shop . . . even if it is the size of a large elevator.

And Nelson is rather elevated about the final concreteness of his once far-off dream. He used to call the record shop man at UNL, but now that guy is starting to call Nelson for information. "That really surprised me—wow, this is a trip."

A visit to the record shop will reveal a small room with its own window, a small table with two small chairs, a Garrard record player with twin speakers over the entrance and low, wooden cabinets with built-in recessed bays for the records. The sign on the door (at press time) said "stay tuned for the opening of the Record Shop" and featured a 45 disc with a multi-mottled melange label on it.

A poster inside asks "Tired of Being Alone? You'll find smiling faces—sometimes—at the Record Shop." The phone extensions are 730 and 788 (far below the extensions in the greater Omaha market) and whoever answers the phone will probably say "training service programs."

"Don't let that bother you. Just ask her to point the phone towards the sound of the music."

Encounter Group Space Committee Finalizes Utilization Plans Available to All

(Continued from Page 1)
ess is contingent upon personal choice."

One may ask the final question: How might an individual become involved in the Encounter Group? The steps are easy.

First of all, one must be concerned with how you can best use your potential.

Two, merely walk into Room 213 of the Administration building and talk to whoever is available at that particular time. There will always be a counselor available. Counselors have "on-call days," Butler said, "just like a doctor. On these particular days the individual counselor that is on-call is present in Room 213 all day.

There will always be someone there."

Thus, if you happen to be an individual puzzled by the world and especially the identity of yourself in this cruel world of today, merely step into Room 213 and encounter a group experience.

Culture Returns To Hastings

Culture has come to Hastings College. The missionary is UNO Art Department Chairman Peter Hill, who opened a one-man show last Monday. About 30 drawings and paintings are on display.

Staff Still Bites

The coffee-lunchroom on the second floor of the Administration Building was created primarily for full-time staff members who need a place for breaking coffee and lunchroom facilities.

Because of limited space, faculty and staff who wish to meet with students still may use the coffee room on the first floor. Will the second floor facility become as big a mass as the first floor one is? Janitors have feelings!

Bidez Contacts

Though the European art history tour is rushing towards reality, there are still openings for anyone interested in being part of the tour May 22-July 7. Contact Bidez Embry, tour leader, at Ext. 420 or 427 OR RUTH DAVIS, student representative at her personal phone number: 323-0292.

By Greg Knudsen
Assistant Editor

The Student Center Space Utilization Committee sent back the blueprints for the second time this week. The committee is still waiting for a serviceable plan for the students' use of the vacated bookstore space.

The present bookstore area is to be vacated soon. According to bookstore manager Ben Koenig, fixtures will arrive for the new store on March 1. With the new facilities in place, Mr. Koenig, his staff, and thousands of books will begin the exodus to their spacious accommodations in the MBSC addition. "The moving will definitely be completed by April 2," Koenig said, "We couldn't afford to carry it on any longer."

The Space Utilization Committee (SUC) was formed last fall to outline the possibilities for the more than 7,000 square feet of floor. The committee evaluated needs previously mentioned in an earlier utilization study as well as new requests from different groups and individuals.

The report submitted to the Student Center Policy Board in December asked for an expansion of the ex-Ouampi room; office area and small conference rooms for all campus groups; space set aside to student services and enterprises; music and TV lounges; and storage area.

Boyer and Biskup Architects were hired to draw up the plan to incorporate those requests. The first blueprint was absolutely void of serious consideration to the committee's requests. It was immediately rejected and sent back to the drawing board.

The second proposal was drawn up on January 26. The committee reconvened to evaluate the plan. This drawing included lengthening the ex-Ouampi Room by sixteen feet, but at the same time compressed its width to allow for a twelve-foot corridor from the new main entrance. This

resulted in a net loss for the future coffee house setting. The committee hopes to get by with a ten-foot corridor to retain an equivalent size to the present area.

The second blueprint also suggests more than ample space for two possible music lounges. Committee adjustments should provide alternate uses for the surplus area. The requested conference rooms included folding dividers to increase their function when larger groups are to be served. Services and student enterprises could be housed in individual quadrants sectioned off in the center of the vacated space.

The drawing gave no mention of a general office area with filing facilities for all organizations. The committee designated possible adjustments for this item of high priority. They also requested the reducing, replacement, or removal of a large "information and resource" distribution center. The committee likes the idea of a permanent counter-level distribution center but the proposed counter appeared too permanent and demanded too much space.

The rest of the space was given to a TV-Lounge area with the present office and storage space at the back of the bookstore remaining with those uses.

Overall, the Space Utilization Committee has requested facilities that will serve a large number of student needs. It's now up to the architects to work out the changes requested from their last plan. According to Dr. Rex Engebretson, campus planner and a member of the committee, "We'll send the drawing back to them and if it still doesn't meet our needs, we'll keep on sending it back until the architects can come up with what we've requested for the students."

If all could go right, renovation of the space could begin as soon as the bookstore has relocated. But considering past experiences, work isn't expected to begin until summer.

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Cable 'Dilutes Audiences'

(Continued from Page 1)
has been part of the reason for its lack of growth. "We're entitled to measure their promises by their performance," Scott said. "By this standard, after 20 years as an industry, they have failed."

"Once all the facts are on the table, CATV loses," he said. Scott added that voters across the nation generally turn down CATV.

Schoen estimated that "eight per cent of the nation's population enjoy cable TV."

Market Fragmented
Scott's primary argument against cable TV is its impact on commercial broadcasting. He said that CATV would "dilute audiences of local stations," thus reducing advertising income.

He said that "many stations will collapse," and cited the

Denver metropolitan area, which currently has cable service, as evidence. Two-thirds of the Denver area's 48 radio stations lost income last year, Scott said. He added that "Denver's market is phenomenally fragmented."

Scott also said that cable TV would have the effect of centralizing news sources, and impairing local coverage. Moreover, he foresees CATV evolving to ultimately combine with pay TV for programs such as special features and sports presentations.

Schoen denied that pay TV would be incorporated in cable television in the near future.

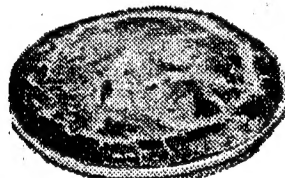
Following the forum's formal discussion, both Scott and Schoen fielded questions from members of the audience.

Feddies Here

A special, on-campus Federal Service Entrance Examination will be conducted by the U. S. Civil Service Commission on Saturday, Feb. 19, 1972, in Room 289 Administration Bldg. This two-hour qualifications examination is used as the principal source to recruit graduates in social science, humanities, business and public administration, for professional and management training positions in Federal agencies.

Seniors and graduate students who applied through this special on-campus examination will save time during the examination if they will complete an application in advance. The application is a part of the Federal Service Entrance Examination brochure, which is available through the Placement Office, Room 238, Administration Building.

Sample questions and additional information on Federal employment opportunities are also included in this brochure.



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Womankind

By MAGGIE MAY

The woman worker is doubly exploited and oppressed, because she is constantly trying to fill two roles, that of worker and of woman. Let's look at some of the aspects of a woman's role that a woman worker must try to maintain.

A woman worker still must look "feminine" and be attractive to men. Male bosses notice and make comments about a woman's appearance. And since the younger, prettier girls get the best and easiest women's jobs in the factory—looking attractive is really important. Also, buying cosmetics and pretty clothes provides some escape from the dreary jobs that most women have to work at.

A woman who worked in a factory describes how women there tried to be "feminine": "Most of them felt they had to look 'right'—at 10 p.m. in the bakery, when it was well over 90 degrees in the plant, many women did their hair and put on make-up at break time. Many of them had their hair done professionally every week. Sometimes it was good, because it helped their morale, but mostly it seemed to me like an additional burden."

Marriage Final Reward

Appearance is also important to achieving that most important of feminine roles "getting a man." A clerical worker tells about this in "The Secretarial Proletariat" (from *Sisterhood is Powerful*): "We assumed that all this talk about future 'better jobs' was only conditional on our single status, and it was our firm belief that at the end of all present suffering lay the final reward: marriage."

We talked and thought about men constantly. This is in fact one of the most oppressive aspects of female clerical work: since the working conditions were so bad and our daily life so dull, the only bright spots in our lives were our relationships or hoped-for relationships with men. We sought refuge from our oppression as working women in the male supremacist institutions of dating and marriage. When you're bored and miserable all day at work, flirtation and role-playing with men begins to sound like fun. Marriage and staying at home with the children seem like liberating alternatives to the kind of jobs we can get."

Women workers who do marry find that the idea of marriage as "liberating" is only a myth. Women end up doing all the cooking, cleaning, child-rearing (which are all important socially productive tasks), and getting no wages at all, only patronizing security and protection and perhaps a weekly allowance from a benevolent master.

Double Exploitation

Also many working women are married. They are still expected to assume responsibility for the housework—and they get little or no help from their husbands because "a man should be able to relax after working eight hours a day." Married working women have two full-time jobs instead of one—underpaid worker and unpaid housewife. Few women ever question that housework is "their job" and they just have to do it regardless of the other demands on them as workers and wives.

Women who have children find that they are expected to assume full responsibility for their care, the same as a full-time housewife. They often pay one-third to one-half of their income for babysitters. Their commitment to their children can cause a conflict with their jobs over things like staying home to take care of a sick child or of taking time off to take a kid to the hospital. This is one way women workers keep themselves from being completely ground down by their jobs.

Motherhood can at times give women a feeling of dignity and moral strength that they cannot get from their jobs. Also women can take some time off from their jobs to have babies. This isn't exactly leisure but at least this sporadic pattern is in some sense less deadening than doing unbroken factory work for forty years. For all working women, however, this "advantage" rests on the fact of at least double exploitation during most of their adult lives.

Sisters Until Victory

I think the best way to end this series on working women is with the words of a clerical worker: "Maybe some readers of this article will think that I was unusual among women workers because I knew that I was being exploited and rebelled against it. Maybe some of you think that most women workers accept and even like their lot and don't care about changing it, but it's not true. Everywhere I worked the women at the bottom knew that they were underpaid and overworked, denied job security, and the possibility of advancement, exploited by male supremacy and a class system."

"What we must do now is resist collectively instead of in isolation, we have feared that by speaking out against our oppression we might lose our lousy jobs and thus, our livelihood, which does happen if we speak out alone. We have feared that maybe our present conditions are just the way things are and can't be changed. But these and other fears can be overcome through collective actions and solidarity."

"We can pool our financial resources to reduce the danger of summary firings; we can share our child-rearing responsibilities to free each other's time for action. We can support each other emotionally and become sisters in oppression and, finally in victory."

Secretary Wanted

Applications are currently being taken in MBSC 232 for the position of student government assistant secretary, or a reasonable facsimile to that ti-

Students interested should stop in and check things out with Jim Zadina, or his congenial secretary-in-chief Ms. Barbara Berenson today.

On Liberation . . .

From the Collected Worries Of Modred Wetfish . . .

A solemn autumn had fallen across the fourth grade. Our faces were like a collection of oak leaves in alphabetical order and Ms. Cook looked always a bit uneasy as she scanned the rows of bottles and pots waiting to be filled with the sweet, clear recipes of knowledge. We jugheads had, in all actuality, been carefully filled the year before, but over the long, hot summer most of the contents had evaporated, and that muscle they call "the mind" had grown flabby.

But soon after we finished writing down our memoirs of summer vacation we were put back into shape and flexed our little muscles at arithmetic and the heritage that makes this country great. During these years I developed a great propensity for headaches and no wonder!

My poor little head had been continually fertilized and cultivated so that the seeds the teacher planted might flourish and you could almost see the neat, straight furrows etched across my forehead. Small butterflies dawdled through last summer's fields, and another teacher would become the Personnel Manager, keeping my mind always busy with purple ink maps and questions about

Egypt on the hope that I would acquire efficiency and industriousness.

Fertilizing, busifying, toughening with exercises, pumping full, molding and feeding—my cranium almost cracked with the weight of illuminating methods designed to prepare me for life.

But what exactly does a fly do when it lands on flypaper? I suppose that he spends a few thoughts on his situation. John Dewey says, "We learn what we do." Marshall McLuhan says, "The medium is the message." So what did we learn while we sat on the flypaper listening to the wind that came from the front of the room and waiting for the thing life to start happening?

Mostly we learned about bubbles. One bubble had phrases and clauses in it, another was filled with multiplication tables to twelve and still another might be filled with George Washington and the Potomac River. It is impossible to get the bubbles together and more than hard to keep them separate. The most valued student kept to his own bubbles and didn't talk behind the desk cover.

But the mind is not a dishpan with scrambled bubbles in it—or a field of corn—or an underdeveloped muscles—or a duplicator machine—or a chalkboard to write on—or a lightbulb to light. All of these things are bubbles that the mind is not. Sensation and vexation mixed—perceptions, directions, flashes and feelings and continual movement from place to place. Only our probings tell us anything we can use. There is no education in a bubble or a lot of separate bubbles.

Why can't it be that armed with even the best of modern educations we feel helplessly mindless when dealing with new life problems and old lingering faers and propaganda and flypaper? Are these metaphors for "the mind" that come closer to actuality? Does it make a difference if "the mind" is a thing or a perpetual motion verb? Can a fly live on flypaper? Or does it all die like our kindergarten art did when the teacher waited patiently for us to learn to draw correctly and nodded approvingly when our pictures more closely approached his or her reality and structure.

The oak leaves fell out of fourth grade and later became good food for the grass.

Around Campus . . .

Minnesota Marches

The University of Nebraska at Omaha Concert Band will appear in concert Sunday, Feb. 20, at 7:30 p.m. in the Student Center Ballroom.

Reginald Schive, assistant professor of music and decisive band director will conduct the annual winter concert. The public may attend without charge.

The program will include: "Blessed Are They" from A German Requiem by Brahms-Buehlman; Prologue by Edgar Warren Williams; A Tribute to Stephen Foster by Sammy Nestico; The Minnesota March by Sousa-Bainum; A Slavonic Folk Spite by Alfred Reed; Children's March "Over the Hills and Far Away" by Grainger; Selections from Love Story by Lai-Edmonson; and Finale from Symphony No. 1 in G Minor by Kalinnikov-Bainum.

The Who?

Solution to last week's puzzle: Nebraska Public Interest Research Group stands for NEBRIG. They have meetings every Monday at 4 p.m. in MBSC 234.

Clip this announcement. It'll be a long time before you see another one.

To Court and To Serve

Courting has always been popular at UNO. Be a student court judge and see Studious President Jim Zadina and get him to appoint you. It's MBSC 232.

You can serve on the Student Center Policy Board if you want. See Mrs. "B," not "Z" for an application.

Pick Ups

Sit down, please! Two graduate ad done business seat must be filled on the Student Senate. Come to MBSC 232 and pick up your application. Have them in by Feb. 24 at 6:30.

Four From Four Hundred

Four UNO high flying Air Force ROTC cadets are among 400 persons in the nation to win scholarships in the Air Force's new two-year scholarship program.

They are: Jeffrey Fortezzo, Carl Poole, Charles Saylor, and Richard Ward.

Until legislation was passed by the famous Congress last year, there were no provisions for two-year ROTC students to receive scholarships.

Col. James S. Connell, professor of aerospace studies at UNO, said a total of 22 UNO students now grasp Air Force scholarships.

More Important

Parking is limited on campus. Please refrain from parking in the Elmwood Park Ravine, however.

You'll never get your car out. Paid for by Fiends in the Parks.

Ooh-la-la!

Ooh-la-la! Swing into spring with the "Swing into Spring" fashion show to be presented

March 2 in the Student Center's beautiful Ballroom as a meeting of the Faculty Women's Club.

Scrumptious Kilpatrick's will present the show, to begin with a desert at 7:30 p.m. Reservations are being taken and may be made with Christine Dunn, 391-0894, or Marge O'Reilly, 331-5971. The donation is 150 sparkling pennies.

Apologies to Elaine Jabenis.

Police

Around Campus also goes throughout campus carrying announcements to everyone (who reads the paper). If you want to put something in Around Campus, the "deadlines" are: Tuesday for the Friday issue, Sunday for the Wednesday issue.

Announcements can be hand-written if legible. They should not exceed one full page. THE AROUND CAMPUS EDITOR RESERVES FULL RIGHT TO REMOVE ALL ANNOUNCEMENTS TO MAKE THE HALF-WAY INTERESTING. NO PREJUDICE OR DISRESPECT IS MEANT TOWARDS ANY ANNOUNCEMENT BY THE LACK OF MANNERS IN WHICH IT IS WRITTEN.

Love,
Stan Carter—
Feature and AC Editor

READ THIS PAPER—

Then recycle it and other paper with the Salvation Army, 2410 Center. Call 342-4135 for pickups.

Editorial

Free University Response Indicates Student Nature

Free University, a concept not still young, has to no one's surprise failed to take root at UNO. This is a sad commentary on the nature of the UNO student and the general values of real education held by students.

The curriculum at UNO is barely adequate, if even that, as far as providing a well rounded educational opportunity. Because scholarly interests are not usually congruent with business community needs, scholarly interests necessarily suffer in a state supported institution whose financing is dictated by state manpower needs.

The usual excuse for failure of interests outside the credit-oriented classroom is that UNO students work, and don't have time to feed their heads. Work-orientation seems to be the generalized attitude at UNO, creating a chicken and egg eternal regression situation. A student works to get through school so he or she can get a degree so he or she can get more bread working somewhere else.

Not only is this situation anti-educational but really dull. This attitude on the part of the general student body is not only unfair to the students who care to learn and keep open minds, but it is unfair to the faculty who are prepared for some real education and only end up as management trainers.

Free University is once again trying to move from ground zero. To date, it has failed. So have UNO students.

Heathen Devil Weed

Recent discussion of loosening marijuana laws is a pretty good indicator of one of three things. Either notables now favoring at least a change in the penalties in regard to marijuana have been getting high on the sly, or they need political aggrandisement, or, most likely, the market is now prepared.

Word from Berkeley last spring was that the tobacco concerns were already working on advertising campaigns for dope-smokers. Names such as "Acapulco Gold" and "Panama Red" have allegedly been copywritten already, and probably arrangements have been made regarding land, labor, capital, and other ingredients that eventually spell PROFITS.

Of course, profits have been made to date on the sale of marijuana, marginally phenomenal, and the eventual legalization and regulation will definitely lower the prices from \$10-\$15 an ounce on the gray market. Regulation will provide tax revenues, which can be desirable, and then we can afford more atomic submarines.

Nebraska stands to gain a great deal, being a fine place to grow marijuana from proper seedling, and the university may benefit from marijuana research. Within the next couple of years, marijuana should be an established part of our market. And, like cowboys and Indians, the great excitement resulting from daily games of heads and feds will end. Is nothing sacred?

The Gateway

Published by and for the students of the University of Nebraska at Omaha
The GATEWAY is published Wednesday and Friday during the regular school year. Editorial comments or signed articles do not necessarily reflect policies or opinions of the university administration.

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Gate Crashers

Cancel My Subscription

Dear Sir:

I'm one of those readers who likes to read the funnies and the sports page and then throw the paper away. Let me say the sports in your paper are really incomplete, but nothing is funnier than your front pages, except maybe "Around Campus With Stan Carter."

As for the sports, I really enjoy "The Third Eye," but where in heaven did you get such a silly name for a column. Tell me, what does the third eye (Regnad Kcin) have to do with sports?

On the whole your paper is good in content but the makeup is lousy. Typically UNOed is your piece of yellow journalism and I wish to cancel my subscription.

K.B.

Free University

Beginning Guitar

Don Clees, 551-4695

Anyone who would like to learn this very personally satisfying pastime is encouraged to contact me at the above phone, or leave name and number at Student Government Office and you will be contacted.

Personal Crisis Service

Mrs. Barb Wheeler, 571-0122

If you are interested in helping people to help themselves and are able to qualify, then the Omaha Personal Crisis Service has an opening for you. Thirteen sessions of a course designed to help you to better understand and cope with serious people problems are going to be offered at the Nebraska Psychiatric Institute. You will become an active volunteer for OPCS. For full details on this educational experience contact Mr. Hartzell and Mrs. Wheeler. Feb. 29, 7:30-9:30, Tuesday and Thursday nights, Nebraska Psychiatric Institute.

Eckankar, the Key to Secret Worlds

James L. Naegle, 455-9750

The study of total awareness. Feb. 26, 2 p.m., 6404 Maple, Room 8.

Magic and Witchcraft

Jhude Sedlacek, 391-9698

Study of the Occult Sciences. Some topics to be covered: ESP and Psychic Phenomena, astrology and numerology, palmistry, The Tarot, The Kabbala, Witchcraft, The Satanic Church, Spiritualism, Ritual Magic. Emphasis on: Aleister Crowley and The School of the Golden Dawn, The Solomonic Magical Rituals, and beliefs and rituals of present sects engaged in "Witchcraft." Feb. 22, 1 to 2 p.m., Room 314, MBSC.

Everything You Always Wanted to Know About Your Dog

Kay Thorndike, 339-1733

General dog care, training, etc. Including:

1. How to buy a dog—what breed. What is the AKC, pedigree, etc.
2. Nutrition, grooming, etc. periods of a puppy's life—illnesses.
3. Why does my dog ... ?
4. Should I show and breed my dog? Breed standards.

Feb. 28, either 2:30 or 7 p.m., which ever is best for most.

READ THIS PAPER—

Then recycle it and other paper with the Salvation Army, 2410 Center. Call 345-4135 for pick ups.



diversions

Week of
February 18

Tonight — The Omaha Opera Company presents *Rigoletto* at 8 p.m. in the Music Hall through Saturday.

SPO Film—Cotton Comes to Harlem, 7:30 p.m. Engg. 101. Saturday—SPO Film—The Collector, 7:30 p.m. Engg. 101.

Monday—PBS Special of the Week—Woody Allen takes a satiric look at politics, 7 p.m. Channel 12.

SPO sponsors a talk by Melvin Wade at 2 p.m. in the Eppley Conference Center. Wade, former Black Studies director, will speak on the "Future of Black Studies."

Wednesday—PBS presents "Vibrations," with featured guests Dave Brubeck and Victor Borge, 8 p.m.

SPO sponsors a lecture by anthropologist Margaret Mead at 2 p.m. in the MBSC ballroom.

Thursday—Guest speaker Samuel Yetts will discuss the first amendment and its ramifications for blacks at 8 p.m. in the MBSC ballroom.

SPO Views Proposals, Spends Cash

By Todd Simon
Entertainment Editor

SPO has run out of money. The financial vacuum hung heavy over the board's meeting Monday as members tried to hammer out a compromise which would finance a program and at the same time leave a little operational cash.

Though not in reality broke, SPO's remaining \$8,000 isn't very much and not much can be done with it.

Dorothy Renstrom, representing Everywoman, UNO's women's rights organization, came before the board a third time since its inception in December. Renstrom presented a proposed program of speakers, films and live theater—with detailed price information.

By meeting's end it was boiled down to one speaker—for sure—and an attempt to co-sponsor another with BLAC. Florynce Kennedy, a black lawyer, is considered for the compromise with BLAC, killing two birds with one stone.

Dropped Something

Caroline Bird, author of *Born Female*, got SPO's indelible stamp of approval, with the lecture to be in March or April. Board members leaned toward April because of the mass of programming set next month.

In deliberation, SPO dropped proposals for the New Feminist Repertory Theatre from New York, showings of four films and appearances by speakers such as Florence Howe, an English professor at the Experimental College at Old Westbury, Long Island, among others.

SPO president Carol Strother opposed the Everywoman proposal because SPO has programmed "a great amount of education . . . we have just not been giving them (students) the entertainment I think we need."

Strother noted everything financed by SPO this semester was proposed by interest groups and wondered "when are we going to come up some some program of our own? The fact is we have only \$8,000 left. We cannot have any decent entertainment on that."

She rejected a Young Americans for Freedom proposal for a talk by Commander Lloyd Bucher because "we have not been balanced so far." (Continued on Page 8)

'Head Play' Revives Magic Theater

By Todd Simon
Entertainment Editor

"The year is 1964 or '67 or either of the years in between."

"A hitchhiker stands at the crossroads."

"It is the birth of a new religion."

"He was lost, and on his way to California."

"A new consciousness."

"He woke up a drunk on a park bench and asked him 'which way was West?'"

It is the first scene from *Head Play*, a work by Dick Reichman to premiere Friday at the Magic Theater in the Old Market.

Director Bill Phillips describes the play as avant garde, in that "it doesn't follow normal linear patterns . . . it's a series of images one after the other." There are "no connections between the images. The viewer must make those himself."

California Fine

The action revolves around two characters, Hitchhiker and Mary. "Hitchhiker doesn't like to believe that anyone is bad," said Len Mills, a UNO student who, with his wife Monica, fill the supporting roles of Boy and Girl. "He heard things are fine in California."

On the road to the golden west hitchhiker is disillusioned. The innocent young man who starts out with only his thumb for protection eventually blows his mind, thinks he is God and starts to miss the Mary he left behind.

Boy started early on drugs and eventually worked his way up to philosophy, with the emphasis on Buddhism. First sighted reading *The Tibetan Book of the Dead* found under the bathtub ("the people who lived here before must have been freaks"), Boy decides to break the life/death cycle and concludes suicide is the ultimate trip.

Head Play is rapidly paced, almost frenetic and at times resembles film pacing in cutting to and from scenes. A chorus is utilized at times to help scenes melt. "It's supposed to be smooth," Mills said. "It's almost acrobatic."

None of the cast of six, dubbed the Old Market Players, wanted to be pinned down on what *Head Play* wants to say. The interpretation is in the viewing.

At the tech rehearsal Tuesday I was impressed with the wit and pacing of the script despite several inter-



HEAD PLAY . . . As if a sacrificial offering, cast members hold Rita Sellers (horizontal) in symbolic pose. Old market Players, from left to right, are Kirk Noyes, Len Mills, Monica Mills, Bill Phillips, Mike Scutters and Chris Marchese.

ruptions and Phillips' near-electrocution from a shorted lamp.

Characters Breathe

The play is certainly thought-provoking and only after perusing the script later did I realize how much life Phillips and his crew have breathed into the characters. As interpretation went, the play brought nearly everything and anything to mind, sort of a warning to never be too sure about oneself or one's views.

Rita Sellers, an east coast native passing through Omaha on her way to California from France and a BA in theater, plays Mary. Mike Scutters, a Creighton University law student, is the hitchhiker. Both were impressive in rehearsal.

Over a score of 'man on the street' parts are handled by Kirk (man of many faces) Noyes, an Omaha theater buff who's been building sets for the junior theater at Burke High

School, and Chris Marchese, an area high school student.

No Pay For Cast

Phillips was a colleague of Reichman's when both were students at Carnegie Tech. Phillips directed the Omaha Playhouse's studio theater production of *Marat/Sade* last fall.

The cast is working just to be in theater (no pay), according to Mills. "If Bill (Phillips) gets enough money to live we'll be happy." Phillips has a temporary lease on the Magic theater from Mercer Realty. The lease may be extended if Phillips pursues more Omaha productions.

Head Play will be performed three weekends, February 18 through March 5, with performances at 8:30 p.m. Fridays and Saturdays and 7:30 Sundays. Admission for most people is two-and-a-half dollars, but students get in for two.

Margaret Mead Talks Here Wednesday

America's best-known anthropologist and sociologist, Dr. Margaret Mead will speak in the ballroom of the Milo Bail Student Center Wednesday at 2 p.m. She will talk on "Contributions From the Periphery: New Nations, Children, Minorities, etc." There will be a workshop afterwards in the ballroom.

Dr. Mead is presently Curator Emeritus of Ethnology at The American Museum of Natural History where she maintains her office. She is Adjunct Professor of Anthropology at Columbia University and was Chairman and Professor in the Social Sciences Division of the Liberal Arts College, Lincoln Center Campus, Fordham University, both in New York City.

She was born in 1901 in Philadelphia, Pennsylvania, obtained her B.A. from Barnard College in 1923 and her

Ph.D. from Columbia University in 1929 in Anthropology. In 1925 Dr. Mead left on her first field expedition to study adolescent girls in Samoa and published her findings in *Coming of Age in Samoa*. She has spent many years since living with various South Seas peoples and learning seven primitive languages.

In 1953, she returned to the Admiralty Islands to restudy a primitive community she had described 25 years earlier in *Growing Up in New Guinea*. She found the village still intact, but the children she had known grown to adulthood and facing the problems of establishing themselves as a modern community. A study of this culture change appeared as *New Lives For Old*.

Among her most recent publications are *The Small Conference: an Innovation in Communication*, co-authored

with Paul Byers, *A Way of Seeing*, co-authored with Dr. Rhoda Metraux, and *Culture and Commitment: A Study of the Generation Gap*.

Dr. Mead is presently involved in creating a new exhibition hall on the Peoples of the Pacific in The American Museum of Natural History. Her professional specialty is the study of contemporary cultures in the light of perspective gained by the study of small, homogeneous stable societies and the further development of cultural theories of human behavior. Dr. Mead has a daughter and one grandchild.

Dr. Mead is a member of over 20 professional societies, has participated in 13 expeditions, has authored 16 books and co-authored 12 more and is recipient of 16 major professional awards. Her SPO-sponsored UNO talk is a rare public speaking engagement.

films, art

'Devils,' 'Pocket Money,'
'Such Good Friends'

diversions



Father Grandier (Oliver Reed) gets pregnancy announcement from Philippe Trincant, his best friend's daughter, in early scene from *The Devils*.

'Devils' Sure to Offend Everyone

If beauty is in the eye of the beholder and art is where you find it, then people will need to look long and hard at *The Devils* (Center). It defies categorization.

Director Ken Russell has defied the mainstream of filmmaking since *Woman in Love* was released in this country. In a time when realism is important, Russell's world is a carnival. While others are telling simple stories of normal passions, Russell attempts to attain high tragedy, biography and neo-classicism.

He has rocked the boat enough to become perhaps the most controversial filmmaker existant. In the process he has established a definite following and gained near-absolute freedom to do as he pleases.

The freedom goes too far with *The Devils*. Based on *The Devils of Loudon* by Aldous Huxley, the film says it is historically accurate. As far as the plot goes, the film is faithful to fact.

Urbain Grandier (Oliver Reed) is a Jesuit priest stationed in the French town of Loudon in the early 1630's. A notorious rake, he impregnates his best friend's daughter, insults a bishop and wrongs the village surgeon and pharmacist before 10 minutes elapse.

Grandier is Loudon's most eligible, and busy, man. The townswomen chase after him like dogs on heat. Madeleine LeBron, a rich, local gentlewoman captures him without trying. Grandier prepares elaborate arguments against celibacy to assuage his conscience.

'Pocket Money' Flat Busted

Seeing *Pocket Money* (Indian Hills) is about as exciting as sitting in an orchard. It's kind of nice, but gets boring after a while. Paul Newman and Lee Marvin underplay two ne'er-do-well cowpokes who swill tequila, drive an old Buick and succeed only in getting duped by the immediate world.

It behooves them to drive 250 Mexican bulls across the border to gain the "big pay-off." We are immediately aware that our heroes are neither clever nor unscrupulous enough to pull it off. Their employer is a bunco man, left fat and sleazy from his success, who has no intention of fair play.

The boy's can't deal with his high rolling guile and at film's end are left (where else) by the railroad spur. Oh well, the

sun goes down, the camera pans out and ennui sets in.

Paul Newman has unfortunately become such an immense figure, both on the screen and off, that one can no longer suspend recognition even for the best of roles. It's like watching Richard Burton in virtually any part and trying to forget who he is. The result is a distracting self-characterization in which every reflex starts to look like a take.

Lee Marvin seems to have built an entire career out of simply being low-key. It's almost believable when he appears on the Dick Cavett Show and refuses to hype his movie. Anybody who hangs out with stunt men and sniffs at other actors must be pretty down, right?

He won his first Academy

Award for staying on his horse, and if he winds down anymore, he may win a second in a few years for falling out of his chair, asleep—a tour de force made possible by the onset of senility. Just once I'd like to see him get out of character and mince around like a damn crab.

Lazlo Kovacs does the cinematography and makes you feel the Arizona sun with glaring tones throughout the film. Carole King (it should have been Glen Campbell) sings *Pocket Money's* theme.

These pleasant touches provide little relief in a film which is almost entirely devoted to scenes involving both actors and their interplay. That's OK if the formula works, but Butch and the Kid these guys ain't.

Terry Campbell

Shunned

Sister Jeanne (Vanessa Redgrave), head of the Ursuline convent in town, has a secret passion for Grandier. He comes in her dreams. She constantly sneaks to the window for looks at him after chasing the other nuns away.

After the convent's confessor dies, Sister Jeanne writes Grandier asking him to become confessor. When he refuses, she tells Father Mignon (Murray Melvin), Grandier's assistant, that she has been possessed through witchcraft—blaming Grandier.

All the while Cardinal Richelieu has been devising ways of bringing Loudon into the royal authority. Richelieu sends Laubardemont, a royal lackey, to tear down the village walls, with a proclamation naming Loudon a Protestant stronghold.

Grandier stops Laubardemont, producing a handwritten promise from Louis XIII that the walls were to stay up.

Louis Trincant, former best friend and now worst enemy, joins in league with Laubardemont, the surgeon, pharmacist and bishop in an attempt to bring Grandier to justice through Sister Jeanne's possession.

Father Barre (Michael Gothard), one of France's foremost exorcists is brought in and paid well to prove the nun's possession. Through a series of proddings, Barre convinces not only himself, but Sister Jeanne of her possession. Later she confesses "I have killed an innocent" (Continued on Page 8)

Sexual Farce Falls Short; 'Good Friends' Not Really

When a snicker becomes a two-hour feature length film it seems only a matter of time before a pun could become a dominant theme.

Otto Preminger's *Such Good Friends* (Six West) projects itself as a serious look at sexual mores in America. Instead, it has taken Rock Hudson and Doris Day out of the bedroom and into the drawing room, given them something to argue about and set them loose.

Doris, alias Julie Messinger (catch the symbolism) is really Dyan Cannon in this one, wronged by her hubby, David (Laurence Luckinbill) without her knowing about it.

David is art director for a large weekly magazine (probably *Life*) who cheats on the side, from the front, from behind and anywhere else he can possibly work in.

After entering the hospital for removal of a mole (no kidding), which the doctor assured him wasn't malignant, David, also a child's writer, develops complications and falls into a coma.

Browbeaten

Julie, as any good and devoted wife would be, is beside herself with worry. We are shown through an abundance of flashbacks exactly how faithful, loving and self-sacrificing Julie has been.

While David's hanging halfway over the deep end, Julie finds his little black book while looking for insurance policies. The book details his sexual activity with six of their best friends.

Now a woman spurned, Julie turns to posing in the nude for one of David's photographers, seducing David's fleshy doctor and being rude to the six women. Poetic justice is meted out, Julie reasons; after all, David had been laying the photographer's girl and the doctor's wife.

Taken from the bestselling novel, *Such Good Friends* should have been left there. It's now become the latest in Preminger's tradition of poorly-picked material.

(Continued on Page 8)

Quietly Opened



Quiet Village opened recently in room 307 of the Gateway. The room contains a 'soft' atmosphere, in and easy chairs, along with programmed through-Friday hours are posted on the door.

In Medias Res

Who's He and Why Does He Do

By Todd Simon

Entertainment Editor

The other day I received the highest compliment of my journalistic career—from a friend, of course. He told me the *Diversions* section was the most read section of the *Gateway*.

It seems he'd done a little survey. While going from restroom to restroom, he looked down at the stools, saw the newspapers on the floor and found they were turned to this section more often than anything else.

So here you have it—a column that's definitely worth a shit. Oftentimes I have been stopped cross-campus by an angry reader or a hard-to-find true believer to discuss the fluctuations of Omaha's entertainment. But the most often asked question is "what's an entertainment writer," postscripted, "and why does he do those things?"

Better they should ask why does he bother to do the things he does so I could give the most obvious, easiest and most honest answer—money. Even the most high-minded critics are mercenary.

The real reason (why didn't I think of that sooner) is a concern for contemporary culture and the people who must live with it. As with the newsmen, the critic/reviewer's main task is get out the news.

Faking It

That part is easy. I just stick a calendar on the front page of the section each week and my obligation to objective journalism is fulfilled.

Aspiring critics must believe they are something of experts on everything—drama, music, films, art and acceptable community standards—or be able to do a good job of faking it.

Fakery got me my first review, wherein I connived an editor into believing I knew enough about films (and how they were pieced together) to write not only an intelligent, but highly authoritative critique of Patton.

It contained horrifying lines such as "secondary to the main function," "he dislikes most of them" and "bigger than life." The single critical achievement of the piece was the prediction that George C. Scott would refuse the Academy Award, which he did.

It was several months before another appeared in print and, even then, I didn't know what I was talking about.

One day I just woke up and decided I knew at least as much about entertainment as anyone else and probably more because I'd been seeing nearly every film in town, listening to every record within reach, seeing theater and reading a lot of magazines and newspapers to see what their entertainment writers were and why they did what they do.

Armed with maxims, I plunged ahead. "It's better to have tried and failed" . . . "experience is the best teacher" and "practice makes perfect" were my watchwords.

As things turned out, I was soon convinced it was from the very beginning, that experience was the only the most sincere and practice doesn't just covers up the mistakes.

That still doesn't answer the question of what the writer does the things he does. It only tells the writer.

Tastemaker is a commonly misapplied term for this hypothesis, the writer attempts to determine everybody, himself excluded because as the critic

Cultural Shaft

Another abortive theory proffers that the critic of society, determined to accurately (that is, to relate cultural events. This sort of critic prais only for the effort.

Yet another opinion holds critics responsible for the general cultural climate, mainly by picking the shaft of contemporary culture, a sort of evolutionary.

The evolutionary differs from the tastemaker in that he presumes he has good taste, knows it and merely putting his stuff on you.

Last comes the entertainment writer whose purpose is, in itself, to entertain. Through certain entertaining entertainment writer keeps people re-sacrificing in degrees, good taste, objectivity and community standards.

I subscribe to all four theories. I've also always of Aristotle's Golden Mean. Anyway, a man needs money to justify what he's doing, and what's missing Fancies

I couldn't agree with Carol Strother (SPO) who have spent too much money on education and entertainment. Speakers have been the major events. The cultural heritage weeks, after all the historic is through, do not serve the interests of the

Also, it's a shame Everywoman's proposal is drain. Not only were they among the first to their program was very well balanced and more students than any other minority program.

I hope the students don't find out. After a preview showing of *The Devils* earlier Dick Walter held a short discussion. He talked about witch hunting and religious corruption discussion.

When he asked the audience for comments, the audience raised her hand and said, "it just thing has changed. They had queers then and now." Talk about raising culture!

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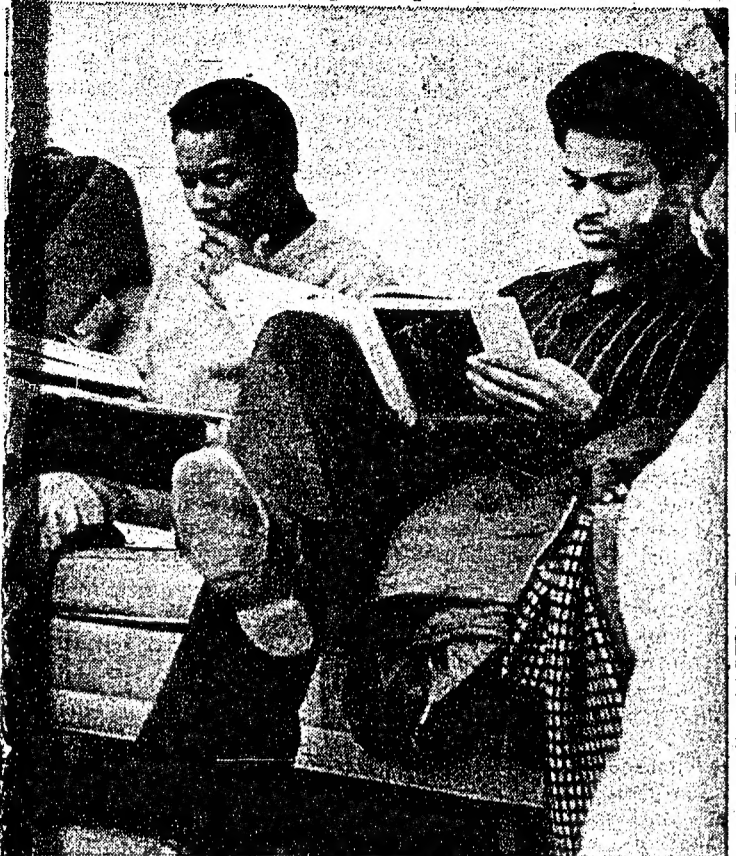
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Quietly Opened



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'Fantasticks' Effective If Sparse

Simplicity seems to be the magic word to the success of the musical now showing at the Omaha Community Playhouse.

The Fantasticks, written by Tom Jones and Harvey Schmidt, has a relatively bare set, no elaborate costumes or costume changes and a small cast of eight. It opened off-Broadway at the Sullivan Street Theatre in New York on May 30, 1960 and has run without interruption ever since.

It was originally a one-act play until Jones and Schmidt decided to try their luck on Broadway. The play is now a two-hour, two-act musical containing such lovely songs as: "Soon It's Gonna Rain," "They Were You" and its most popular "Try to Remember."

The plot, too, is simple: fathers arrange their son and daughter's meeting and marriage by pretending to feud. Boy and girl marry and everything is happy, at least for the end of act one. However, all four learn a lesson of life in the second act. We all can be burned a bit by the hidden pains and sorrows of our elusive dreams.

The Fantasticks success then

must be its truth, its very love-able characters.

This play has run often in the Omaha-Council Bluffs area. The Playhouse's seems to be the better of the three different interpretations I have seen.

If a flaw is to be found in the production, it would have to be on the part of El Gallo, the narrator (Jean F. McCartney), who is far from the Jerry Orbach who originally portrayed the character in New York. To pinpoint the fault, I would say it was McCartney's inconsistency in his songs.

He opened the show beautifully with "Try to Remember," then lacked vocal strength necessary in "It Depends on What You Pay." Again he was fantastick (couldn't resist) in the song "I Can See It" and was "soapy" in "Round and Round."

Don Farrar and Ann Haines (the young lovers) were good in their characters. Both Farrar and Haines' vocal qualities shown through superbly. Comedy was generally provided by the fathers of the two lovers. Gary Elhert (who gave his usual playhouse best) and Randy Maddox were excellent.

One thing I must bring to the

spotlight is the performances of the smaller roles. Gerald J. Stommes (Mortimer the professional dying Indian) was worth the admission just to watch his five-minute death scene. The audience opening night seemed to enjoy this single bit most of all.

Another great job done on a minor role was by Rudyard Norton as the old actor. This miss-minded old actor seems to get his quotations mixed around. With this dialogue Norton is fabulous. One quotation that comes to my mind is: "There are no small actors, only small parts."

Perhaps the most difficult characterization, and by far the most beautiful was Wendy Larson as the Mute. Without words Larson communicates beautifully to the audience with her talented footwork. The part calls for a ballerina, which Miss Larson is noted for.

The lovely dancing brings me to the recognition of Valerie Peterson, choreographer, which leads to musical direction by Nancy Tuomisto, to costumer Anne Marie Brooks, to setting by R. Thomas Casker. The direction was by Fritz Congdon.

Jim Corcoran

In Medias Res

I Why Does He Do It?

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Tastemaker is a commonly misapplied term for critic. Under this hypothesis, the writer attempts to determine what's best for everybody, himself excluded because as the critic he is immune.

Cultural Shaft

Another abortive theory proffers that the critic is the 50mm lens of society, determined to accurately (that is, without coloring) relate cultural events. This sort of critic praises everything, only for the effort.

Yet another opinion holds critics responsible to improve the general cultural climate, mainly by picking the chaff from the wheat on the shaft of contemporary culture, a sort of intellectual revolutionary.

The evolutionary differs from the tastemaker in that it is automatically presumed he has good taste, knows what's best and is merely putting his stuff on you.

Last comes the entertainment writer whose purpose in covering culture is, in itself, to entertain. Through crafty stylings the entertaining entertainment writer keeps people reading on, often sacrificing in degrees, good taste, objectivity and acceptable community standards.

I subscribe to all four theories. I've also always been a big fan of Aristotle's Golden Mean. Anyway, a man needs something besides money to justify what he's doing, and why he does it.

Missing Fancies

I couldn't agree with Carol Strother (SPO President) more. They have spent too much money on education and too little on entertainment. Speakers have been the major programming events. The cultural heritage weeks, after all the high-sounding rhetoric is through, do not serve the interests of most of the students.

Also, it's a shame Everywoman's proposal had to go down drain. Not only were they among the first to ask for funds, their program was very well balanced and would appeal to more students than any other minority program. For the board's sake, I hope the students don't find out.

After a preview showing of The Devils earlier this week, promoter Dick Walter held a short discussion. He felt the X-rated show about witch hunting and religious corruption would provoke discussion.

When he asked the audience for comments, one woman in the audience raised her hand and said, "it just goes to prove nothing has changed. They had queers then and we have queers now." Talk about raising culture!

Art Department Shows Films

There will be a double cinema feature in the Eppley Conference Center of the Library on Friday night, February 18, at 7:30 p.m., with free admission.

Shall We Dance, a 1937 film which is being rescheduled from January 21st because of the delay in its reaching Omaha, is first. This picture was directed by Mark Sandrich and features Fred Astaire and Ginger Rogers. When Astaire had achieved sufficient popularity to control the style of his films, he revolutionized the photographing of the dance.

The Astaire dance routine was often a solo or duet rather than the chorus extravaganza of the Berkeley musicals. Consequently, he demanded that the moving camera keep his whole figure in the frame throughout the dancing, with

few or no close-ups.

Equally influential was the use of music and choreography as extensions of the plot rather than as unrelated interludes. Shall We Dance is one of the most pleasing of the intimate musicals Astaire made in the thirties.

The Devil is a Woman is next. This 1935 feature was directed by Josef von Sternberg, with Marlene Dietrich, Lionel Atwill and Cesar Romero. This is the last of the seven films Dietrich and Sternberg made together and shows the directors' stylization at its most extravagant.

Impeccably lighted and photographed, The Devil is a Woman approaches at times almost pure visual abstraction. The story is important only for the stimulus it provides for the director's visual imagination.

Sternberg's increasing exoticism and decadence were too strong for mass consumption, and The Devil is a Woman was a financial failure. Yet for its admirers this film remains one of the most individual works ever produced in the often personality-effacing studios of Hollywood. The film was censored and not allowed to be shown in Spain.

Chorus Coming

The Omaha Symphonic Chorus' mid-winter concert of religious choral works will be Sunday, February 27, at the First Christian Church, 66th and Dodge. At this 4 p.m. concert the Chorus will perform Cherubini's "Requiem Mass in C Minor" and Benjamin Britten's "Rejoice in the Lamb" with Leota Sneed Strong conducting and Thelma Stenlund at the Console Organ. Soloists will be Ann Boner soprano, Claudia Harris contralto, Art Hastings tenor, and Dwane Iconogle bass.

All tickets are priced at \$2.00 each and are available at Sears and Brandeis ticket offices and from chorus members. Once again the symphonic chorus is encouraging young people and families to come by inviting children 12 and under to attend free of charge.

The Roving Ear Shake Off the Doldrums

Shake Off the Demon

The not-at-all-a-hit single leads off an album by Brewer and Shipley which is most notable for consistency. They figured they had a good thing in earlier albums with Indian, religious and traveling themes. The formula sticks here.

Those who dug Tarkio should enjoy Shake Off the Demon. The music is equal in many places almost the same. A major asset are the studio men—people like Jerry Gracia, David LeFlamme and Mike Bloomfield make it worth a listen, if not a buy.

The musicianship is so outrageously fine the repetitive lyrics and vocals can almost be forgiven. Brewer and Shipley, if not very good composers, are top-notch arrangers.

Demon, their fourth album, was expected to be another evolutionary album—a mellowing of music and a refinement of their really peaceful message. It's the same message and, if anything, the music has changed only enough to make the message hearable again.

Religion is a stronger force now. Good old-fashioned Christianity dominates the cuts, from "Rock Me on the Water" to "Workin' on the Well." The similarity doesn't end there, either. Apparently their idea of "Love, Merciful Love" is similar to Billy Sunday's.

Shake Off the Demon is too religion-conscious and not enough spiritually conscious, an attempt to bring abstract philosophical concepts to concrete examples. They also aren't poets enough for the task.

The cover art is very striking and the credits are quite impressive, but considered all in all, Shake Off the Demon shows Brewer and Shipley in a lately over-exposed light, the Shining Light.

Pockets Pinched, Proposals Perused

(Continued from Page 5)

Caroline Bird's appearance is expected to cost \$450.

Wade Returns

During the meeting the board confirmed contracts with Melvin Wade and Samuel Yetting as part of BLAC's program. Earlier BLAC had decided to have a series of events rather than a black heritage week. The two talks, scheduled next week, are BLAC's first presentation.

Wade will talk in the Eppley Conference Center auditorium Monday at 3 p.m. His topic will be "The Future of Black Studies." Wade was director of the Black Studies program at UNO last year and was instrumental in designing the present Black Studies Department before he and his wife Margaret left last fall for positions at Vassar College.

Yetting will talk Thursday evening at 8 in the student center ballroom. He is a professor of journalism at Howard University in Washington and is the author of *The Choice*. Yetts is currently suing *Newsweek* magazine on racism grounds. Yetts' talk will be "Ramifications of the First Amendment as Related to Blacks" and "Racism in Employment."

Chicano Heritage Week begins February 28. The three-day program starts out that Monday in the cafeteria. Instead of the usual fare, Mexican dishes will be served, prepared by UNO's staff with help from Chicano cooks.

The rest of the schedule looks like this:

CHICANOS: A VOICE FOR CHANGE

Tentative Schedule
Monday, Feb. 28

11:00-1:00 — Mexican food to be offered on menu of cafeteria second floor student center.

1:00-2:00—Film, *Harvest of Shame*, Library Conference Center.

2:00-3:00—Salvador Ramirez, Colorado University. "Chicanos in American Society" — Library Conference Center.

Tuesday, Feb. 29

10:30 a.m.—Roy Fuentes, Washington, D.C.—"Law and Order as Viewed by Chicanos" — Library Conference Center.

1:30—Ramon Perez, Scottsbluff, Neb.—"La Raza in Nebraska"—Library Conference Center.

2:30—Rap session—Guest speakers and community leaders will participate—Library Conference Center.

8:00 p.m.—Dancers—"Chicano Ballet" from Denver, Colo.—University

Theater (Community urged to attend this performance).

Wednesday, March 1

10:30 a.m.—Dancers—"Chicano Ballet"—University Theater.

12:30—Film, *I am Joaquin*—University Theater.

1:30—Corky Gonzales—National Chicano Movement Leader from Colorado will speak on "El Movimiento"—University Theater.

8:00 p.m.—El Chicano rock group from Los Angeles, Ballroom, second floor student center.

SPO coordinator Rick David is still hoping to have a joint concert with Creighton sometime this semester, possibly with students paying to defray costs (a UNO first). David said he is looking "for any suggestions other than the Kinks."

Use Patience With 'Devils'

(Continued from Page 5)

man," but Father Barre reassures her it's only the seven devils in her and the devil always lies.

When brought to trial, Grandier's celibacy tracts, old love letters and testimony from the surgeon and pharmacist are used against him. In addition, Sister Jeanne is allowed to testify, accusing him of taking her to a sabbat. Grandier screams foul, saying "how can you allow testimony from the Father of Lies?"

Father Barre reassures the judges the devil cannot lie when called upon in the name of God. Grandier is sentenced to burn at the stake. Before burning, a confession must be procured.

Honorable End

To obtain a confession, Laubardemont and Barre put Grandier between four spring-loaded boards, tightly fit. While Barre pounds stakes between the boards on the inside (crushing Grandier to the waist), Laubardemont tries forcing a confession. Grandier steadfastly denies the charges, ignores their threats and puts faith in God.

By the time Grandier's dragged through the streets the crowd has heard there is no confession and firmly believes he's innocent. While burning, Grandier proclaims his innocence to all.

Melodrama? *The Devils* cannot be called subtle, but the elements of the plot remain true to Huxley, though Russell gets his religion and politics mixed up en route and transposes some events, discards others, in an attempt to localize the film's coverage. What occurs in a few weeks on film took about 12 years in reality, but it all happened . . . basically the way Russell said.

Russell's aim seems to be showing the gilded age as a necessary corrupter. *The Devils* opens with Louis XIII portrayed as a raving queen, requiring the court to imitate. It closes with Grandier's death. There's supposed to be a connection between the obscene opulence of the royalty and Grandier's sentence, beyond politics.

The Devils reaffirms Russell's belief that man must pay a price for his sexual gift. Earlier, he intimated Tchaikovsky's genius was incompatible with heterosexuality and that male-female tragedies always teeter on the brink of disaster. In *Father Grandier*, Russell has his greatest sexual scapegoat. As a priest, he enjoys all the pleasures with no responsibility. There is no alternative to destruction.

There are no heroes. Grandier is too much a

cad for his ultimate stand behind a code of honor to exonerate him. All save Madeleine LeBron are corrupt or are corrupted within 120 minutes.

Too much of the history behind Sister Jeanne's rise to motherhood in the convent is left out to suit my tastes, or to give an audience adequate explanation for a demented woman to reach such authority. A hunchback, Sister Jeanne entered the cloister only from deformity. Her love of man outweighs devotion to God whenever given opportunity. Her love for Grandier—so near, so far—goes beyond reality.

Earache

The Devils is so heavy handed I got sore from being slapped. After leaving the theater, there was blood rushing to my head and a painful noise like a vacuum cleaner exhaust ran from ear to ear.

Frame after frame Russell hits you in the head with seemingly sophomoric symbolism; in a dream, Sister Jeanne sees Grandier as Christ crucified and they join together for a literal roll in the hay.

It's about time somebody slapped Russell back. What with producing, directing and writing the screenplay, he had altogether too much freedom. The settings are unrealistic, many lines are contrived beyond use and visual details are complex enough to offend everyone.

The Devils may be the only movie ever X-rated for gore. The sex is bland compared to earlier R-rated Russell offerings. Christ crucified, plague victims carried in handcars, surgeons putting horns and leeches on wounds as salve, horrible disfigurements, whippings, shootings, skeletons hanging on the roads, bloody exorcisms and finally Grandier's burning provide enough gore to please the Marquis de Sade. Everyone else will be offended.

Gore may be offensive, but truth must be reckoned with. Russell's visual and photographic brilliance renders the butchery realistically ghastly and amazingly close to Huxley's narration. Reed and Redgrave make *The Devils* an important film to see, but it won't be enjoyable. Minor characters abound, but Gothard as Father Barre and Melvin as Father Mignon lend credulity to an other-worldly work.

The Devils is so Russell-dominated it becomes weary. But then, Russell's also a genius and I guess we have to be patient with what geniuses we've got.

TS

'Good Friends' Worst Enemy

(Continued from Page 6)

Nothing beyond a replay of the 'suckers finish last' one-liner, *Such Good Friends* pretends to show how messed up our sex lives all are. There is nothing in moralizing, fidelity or honesty; on the sexual battleground it's everyone for themselves.

Righteous Sex

Most of the cast are wasted. Cannon (*Love Machine*) plays the same dumpy broad she has in all her films, though this one purports to show character change. By the end of the film she is dumpy and horny. Her sudden sexual activity results as much from envy as righteous indignation.

Luckinbill (*Boys in the Band*)

is the shining light in a short-circuited cast. Unfortunately, he's put to bed permanently before *Such Good Friends* is half over. But by then there isn't really much left to see.

Jennifer O'Neill (*Summer of '42*) plays the mistress seen most often and the closest of the good friends. A model-turned-actress, O'Neill is beautiful, but I can't remember any of the very few lines she had.

James Coco, who appears in several Preminger films, makes a good doctor; the theme of medical incompetence demands the doctor to be a gross figure, however, and Coco's role becomes so overplayed it reaches the point of slapstick.

It should be mentioned Louise Lasser and Burgess Meredith have mini-parts in *Such Good Friends*, but are so misused as to be negligible if not undesirable.

Preminger's direction is mish-mash. The story begins and when enough film has been shot and ending appears, or so it seems. The film becomes a comedy of errors, with Preminger getting the last laugh because we came to see it.

The photography is as lifeless as the performances. It resembles super-8 film shot up to 35mm. The screenplay leaves so many questions unanswered one wonders why it bothered to clarify a few.

TS

Moses Soyer Exhibited

A retrospective exhibition of 70 paintings by contemporary artist Moses Soyer went on view at Joslyn Art Museum February 11.

The exhibit includes paintings on loan from museums and private collections as well as paintings recently completed, spanning a period of 50 years.

"The outstanding characteristic of this work is a quality that runs throughout the exhibition, that of compassion for all people," said William A. McGonagle, Joslyn's acting director.

"Moses Soyer reveals facets of the personalities of the subjects that make the people believable," he said. "He is one of the important contemporary figurative painters."

Subjects Soyer uses are working girls, young dancers, family, friends and colleagues. Among the artists whose por-

traits by Soyer are in the exhibit are Joseph Stella, Robert Gwathmey and Ben Shahn.

Born in Russia in 1899, Soyer, with his family, emigrated to the U.S. in 1913. He studied at the Cooper Union Art School, National Academy of Design Art School, the Educational Alliance Art School and abroad. His work is represented in many museums through the country, including the Metropolitan Museum of Art, Philadelphia Museum of Art, the Museum of Modern Art and the Brooklyn Museum.

Visitors who saw the Joslyn's recent anniversary exhibition, "The Thirties Decade," may recall his work, as well as those of his brothers Raphael and Isaac, in the show.

The exhibit is being circulated by the A.C.A. Galleries of New York. It will be on view at Joslyn through March 12.

Two Movies Where None Were Needed

Due to problems SPO could do nothing about, there will be two films shown this weekend instead of the usual single feature.

Friday night *Cotton Comes to Harlem* shows at 7:30 in Room 101 of the Engineering Building. At 7:30 Saturday in the Eppley Conference Center auditorium *The Collector* will be shown.

Cotton Comes to Harlem stars Godfrey Cambridge and Raymond St. Jacques as two black New York cops who must stop smugglers who are using cotton bales as their vehicle. The comedy was one of 1970's most successful features.

The Collector, which was supposed to be here on February 4, is an award-winning film about kidnapping and terror.

Station Evaluates Self

It's evaluation time for the daytime instructional series on KYNE-TV, Channel 26, and approximately 18,000 IBM evaluation cards are in the process of being returned to the Metropolitan Omaha Educational Broadcasting Association, the station's programming agency.

Each year MOEBA takes a poll of its members' opinions

on programs that are being used by Omaha area teachers and their students.

Tabulated results serve as guides for the MOEBA Program Council, in making the decision as to which programs are revamped or redone. The cards give an indication, as well, of ideas for new programs the teachers wish to have made available.

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Miscellaneous

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To be held April 7th, 8:00 p.m. in the MBSC Ballroom. All full-time, single, female students are eligible to enter. Applications are available in room 250 of the Student Center.

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Eyein' Sports

UNO Cruises Past Chadron to NCC Lead

By Steve Pivovar
Sports Editor

	W.	L.	TP	OP
UNO	5	2	552	502
Kearney St.	5	2	621	593
Wayne	3	3	423	422
Chadron St.	3	4	538	548
Peru St.	1	6	516	565

UNO kept any hopes of a pre-season tournament berth alive as they cruised by Chadron State, 81-70, last Monday night in the fieldhouse.

The Mavericks needed a win to keep in step with Nebraska College Conference leader Kearney State. They came through with their biggest win to date this season and knotted the NCC conference as both UNO and the Antelopes have 5-2 marks.

Dick Heithoff and Dave Ksiazek more than adequately filled in for injured guard Paul Sieczkowski. Both played steady games at the guard position as Dave scored nine points and Heithoff hit seven.

Renner led the UNO scoring parade as the tall man potted 23 despite a poor shooting night from the floor (8-23). He also grabbed a game high 16 rebounds.

Robish and Forrest were close behind their teammate. Forrest converted 10 of 14 shots from the floor and finished with 21. He had 15 the first half in helping UNO to a 46-32 intermission lead. Robish hit 19 while setting up his teammates with several timely assists.

Chadron's high scoring tandem of Rick Brown and Scott Jones scored 46 points between them but were the only Eagles who were effective. Jones and Brown had helped Chadron to an 85-77 win earlier this year. Brown led the duo with 24.

UNO led by as many as 16 points in first half action that saw the Mavericks outscore their opponents 22-8 in the first six minutes. After that, Chadron had to be content to try and whittle away at the hosts lead.

A Chadron surge cut a UNO 67-55 lead to seven with seven minutes left. A bucket by Brown almost cut that lead to five but he was guilty of carrying the ball and the basket was nullified.

Forrest then hit two quick baskets and Renner one of his bankers and the Mavericks found themselves with a 73-60 lead with 5:36 remaining.

CHADRON									
	FG-A	FTA	Reb.	PF	TP				
Jones	9-22	4-5	9	3	22				
Brown	10-18	4-4	7	4	24				
Bauman	1-5	3-3	3	5	5				
Seidel	1-1	1-1	4	4	3				
Snyder	1-2	1-1	0	3	3				
Taylor	3-10	0-0	1	3	6				
Jeffrey	3-7	1-2	13	4	7				
Totals	28-65	14-16	37	26	70				
UN-OMAHA									
	FG-A	FTA	Reb.	PF	TP				
Ksiazek	1-7	7-9	5	1	9				
Heithoff	3-7	1-2	3	4	4				
Robish	7-15	5-10	2	2	19				
Forrest	10-14	1-4	7	4	21				
Wolkamp	0-1	0-0	2	0	0				
Scott	1-1	0-0	1	0	2				
Renner	7-23	7-11	14	3	23				
Nichols	0-0	0-0	0	0	0				
Totals	30-58	20-36	36	14	81				
Chadron					70				
UN-Omaha					81				

Top Tens

Ratings by Jim Coulton

League A

1. Wrecking Crew (3-0)
2. Indians (3-0)
3. Lambda Chi (3-0)
4. DFT's (3-0)
5. Papa Joes Boys (2-1)
6. Wrecking Crew B (3-0)
7. Theta Chi (2-1)
8. Sig Tau (2-1)
9. 10-W-0 (2-1)
10. CRNK-Ken (2-1)

League B

1. Kon Teke (3-0)
2. Grey Falldons (3-0)
3. RP's (3-0)
4. Hawks (3-0)
5. Shooting Rocks (2-1)
6. Knicks (2-1)
7. Delta Sigs (2-1)
8. Low Men (2-1)
9. Iota Delta (2-1)
10. Young Vets (2-1)

Lambda Chi Rises

No Change in Top

The A league top ten went through a shuffling process as three new teams entered the top ten.

Lambda Chi traded places with Papa Joes Boys. Lambda Chi merited this by thrashing formerly sixth rated sig Tau, 38-11. New teams making the top bracket are Theta Chi, 10-W-30, and CRNK-Ken. Theta Chi's only loss this season was to third rated Lambda Chi by three points.

Papa Joes Boys took in their second overtime as they squeezed by unrated Jacks, 38-37. Wrecking Crew and the Indians won by forfeits last week to remain on top in the A league ratings. CRNK-Ken

crept into the number ten slot with their only loss being to Wrecking Crew by six points.

The top four teams in the B league remain in the same order as all won impressively. The rest of the top ten went through extensive jugglings as three undefeated teams lost and 2 other teams moved up.

No new teams entered the picture. Shooting Rocks moved into the top five as they upset the Low Men 32-16. Moving into the sixth spot are the Knicks after downing the Eastern Rads. Delta Sigs fell one notch to seventh in losing to number one Kon Teke, 56-39.

Young vets fell from fifth to tenth as they lost to unranked Degenerates, 34-32. Looking to move up in the ratings are the Hawks as they demolished the

Sports

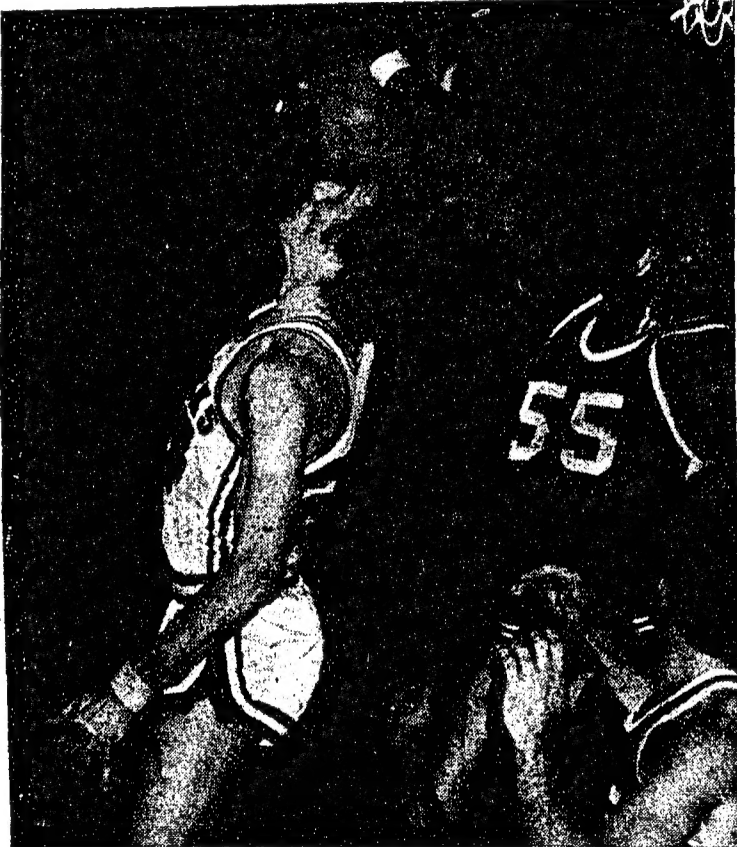
Basketball—Tonight the Mavericks will entertain Northern Colorado, Saturday night Southern visits the field house. Washburn will close out the regular season on Tuesday, Feb. 22. The frosh play the Travelers of the AAU League tonight, McCook Junior College is the foe on Saturday. Game time for the freshman games is 5:30, varsity action begins at 7:30.

Wrestling—Mike Palmisano's squad tunes up for the be held next weekend by traveling to Fargo, N. D. to take on North Dakota State on Saturday. Tonight and Saturday, the outstanding prep grapplers in Nebraska perform in Lincoln at the state wrestling meet.

Hockey—Knights are home tonight against Kansas City and Sunday against Oklahoma City. Game time Friday: 8 p.m., Sunday: 7

Library 44-17. RP's also prove their right for a number one ranking.

Teke has defeated two ranked teams while the only other of the top four to beat a ranked team is the Hawks.



John Robish (24) finds that burly Ron Jeffrey's thoughts differ from his when it comes to letting the UNO senior score.

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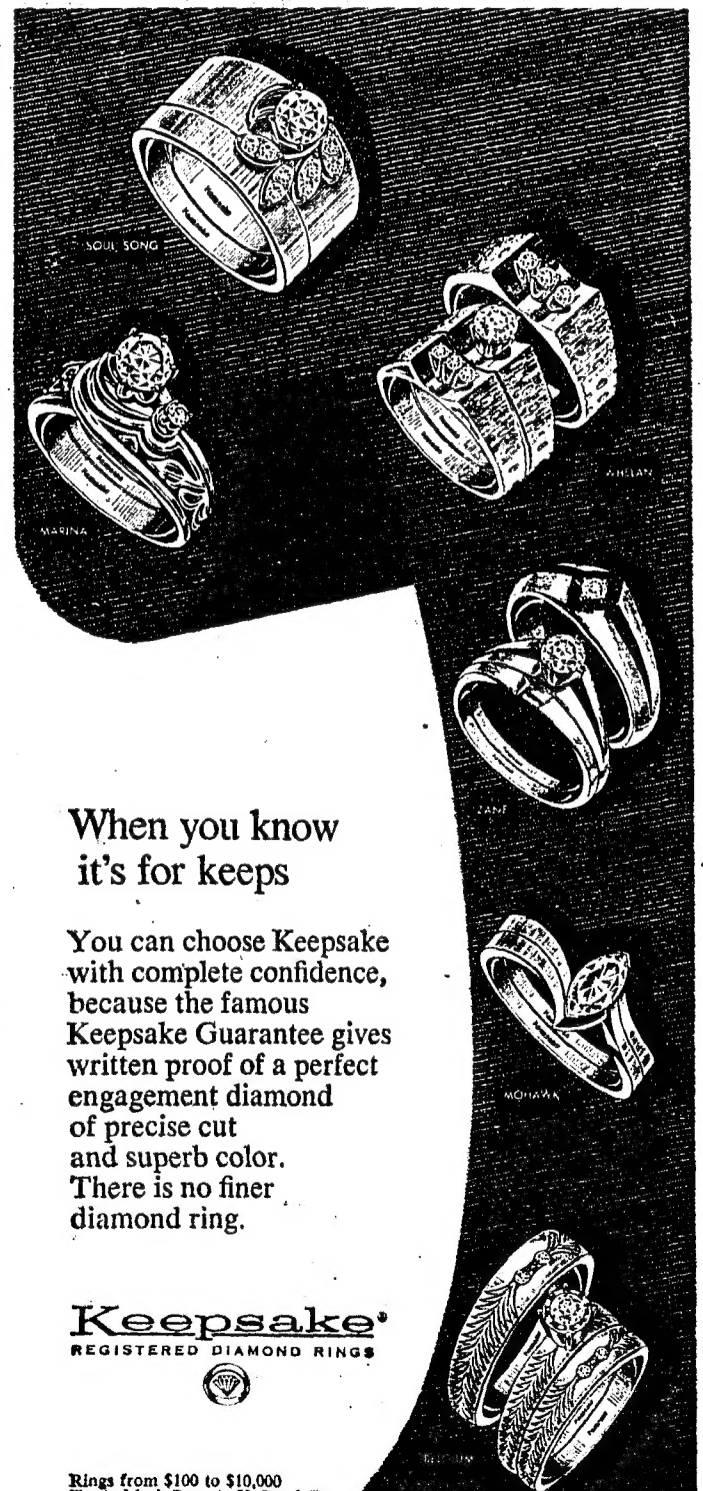
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Yelkin Announces 34-Game Season

A ten-day southern road trip with two games against College World Series representative Pan American University opens UNO's baseball season.

The Pan American contests will be on March 24 and 25. Other highlights in a 34 game schedule include games against Creighton, Drake, South Dakota, Wayne State and the Omaha Royals.

Coach Virgil Yelkin, starting his 26th year as head coach, reports that practice is coming "rather slowly."

"We are limited as far as our practice time goes by the fact that we share the field house with the track and basketball people. Mostly, we've been working on our conditioning."

He mentioned that the team practiced some at the Boys Town field house whenever the university field house is unavailable. Batting practice has been taken when the squad has been at the Boys Town facility.

Yelkin has 38 candidates out of this year's squad. Heading the list are junior outfielder Dan Hill, who hit .371 last season, Jack Medick, a .297 hitting infielder-outfielder, and second baseman Dave Ksiazek, a .273 swinger.

Lettermen pitchers expected to bolster the mound staff are Gary Walker, 6-2 last season, and Rick Vuagniaux, a Pershing College transfer who posted a 2-4 mark last year. Relief artist Gary Kinsel will try to improve on last season's 2-3 record.

Other lettermen counted on to try to improve on last year's 16-16 record are catchers Mike

Zahm (.212), Dave Semerad (.242), infielder Fred Sacco (.190) and pitcher Vern Arthur (0-0).

Yelkin, who hit a recruiting gold mine last year, has some highly regarded newcomers out for the squad. Mike Trip-tow, a transfer, heads the list at shortstop. Also included are catcher Steve Knott, infielders Tim Porter, Dave Perry, and Gary Seva, outfielder Randy

Worth and pitchers Dan Langer and Angelo Intile.

The Mavericks will use Orval Smith Field in Ralston as a home diamond. UNO will host the RMAC division playoffs in early May. The first home appearance will be against South Dakota on April 4.

Yelkin will be assisted this year by Ron Kelley and former UNO first baseman Mike Rice.

Wrestlers Seek Revenge



UNO's Gary Kipfmiller, seen here atop North Dakota State's Ron Backlund, will be counted on to lend a hand as the Mavericks hope to avenge an earlier season loss to NDS in a 7:30 p.m. match Saturday night in Fargo, N.D. Kipfmiller won the January match with Backlund, 6-4, but the Bisons broke a UNO-41 win home mat string with a 36-6 victory.

Win Will Keep UNO From RMAC Cellar

League leaders in one conference and cellar dwellers in the other.

This oddity could become a reality this weekend when UNO takes on Northern Colorado tonight and Southern Colorado Saturday night.

A loss in either contest, especially the Northern tilt, could sink the Mavericks into the bottom of the Rocky Mountain Conference.

On the other hand, Bob Hanson's cagers are on top in the Nebraska College Conference. UNO and Kearney State occupy the league lead with 5-2 records.

Overall, UNO is 10-12 on the season. Following weekend action, they have only two games left this year. Washburn invades the field house Feb. 22 and then the Mavericks will travel to Kearney Mar. 1 to decide the NCC title race.

Northern Colorado is currently at the bottom of the RMAC with a 1-8 record. A young squad, they are 4-16 overall. UNO owns an earlier win over them this year.

The Mavericks will hope to even all time marks against both of the Colorado foes. A win over Northern would even that series at 6-6 while an upset of Southern Colorado would knot the record at 4-4.

League leading Southern sports an 8-1 record in their field house visit. They lead the RMAC in scoring as they score around 86 a game.

Cal Tatum, an All-RMAC choice last season, is the Indians leader. A sure bet to break almost every scoring record in Southern history, Tatum is one of the top guards in the Midwest.

Teaming with the junior is senior guard Bill Bekeza. Bekeza averaged 10.3 points per contest last year despite missing half the season because of injuries.

A battle of the Plains Division rebound leaders shapes up when 6-4 Steve Kidd meets 6-9 Merlin Renner. Renner is the division's leading rebounder followed closely by Kidd.

Kidd is a two-time conference honorable mention choice and ranks no. 3 on the SC all-time rebounding charts.

John Robish is still the Mavericks leading scorer. He will take a 17.4 average into weekend action. The 6-4 senior has hit over 50 percent of his field goal attempts.

Renner keeps pushing his average up with each game as he raised his point production to 330 in 22 games for a 15.0 average. The senior has also grabbed a team-leading 11.9 rebounds.

Cal Forerst and injured Paul Sieczkowski are the other Mavericks in double figures. Forerst has hit 13.9 in a contest and Sieczkowski pots 13.4 per game.

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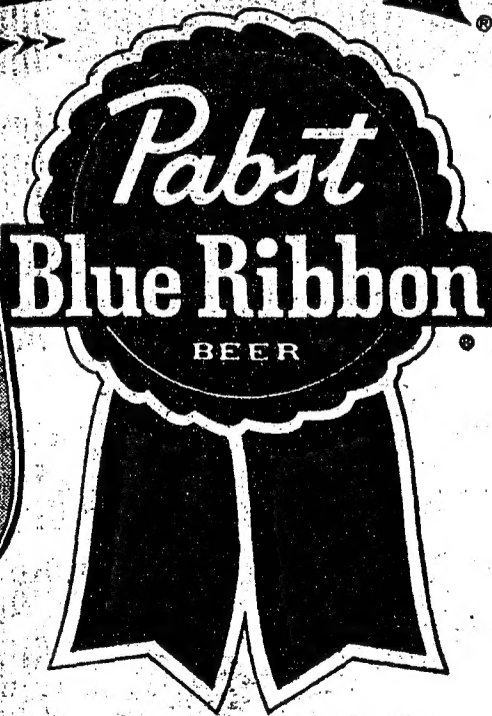
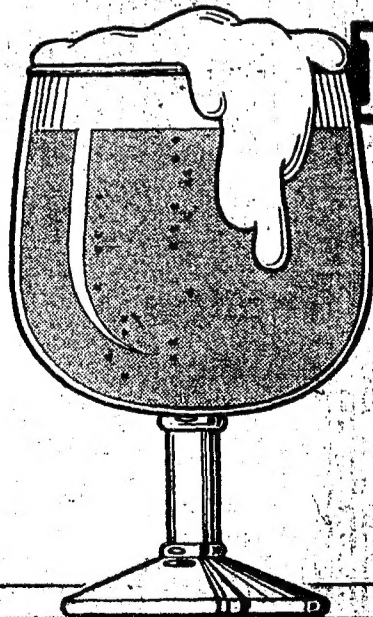
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UNO Frosh Hit by Fast Starting Jays

Creighton freshmen raised their record to 13-1 in an 80-68 victory over the UNO frosh last Tuesday in the field house.

Jumping to an early lead of 16-2, the baby Jays were able to coast to their second win of the season over the junior Mavericks. Creighton just missed the century mark in the first meeting and settled for a 98-70 win.

Tom Anderson, former Arlington, Neb. prep star, led the Jays with 18 points. They had a balanced attack as all five starters hit double figures. Wayne Groves added 13 and Doug Brookings hit 12 to add able support.

Creighton led 41-28 at the half.

Doug Poole, UNO guard from Omaha-Burke, pitched in 15 points for the frosh. Steve Fleming and Randy Worth both added 14 as the Mavericks fell to 6-4 on the year.

CREIGHTON			UNO FROSH				
	G	F	T		G	F	T
Brooking	5	2	12	Poole	7	1	15
Butler	5	6	16	Cunham	0	0	1
Grover	4	5	13	Fleming	3	4	14
Anderson	9	0	18	McVay	2	3	4
Terek	5	7	18	Kelly	3	2	8
Torrey	2	0	4	Worth	5	4	14
Schill	0	0	0	Roehrig	4	2	10
Totals	30	20	80	Totals	26	16	63

Baseball Student Manager Sought

Would you be interested in becoming student manager for the 1972 UNO baseball team?

Anyone interested please contact Athletic Director—Baseball Coach Virgil Yelkin in his field house office.



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